ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

THE ART OF THE FLORIDA INDIANS

May 8 – November 21, 1976

Lowe Art Museum
University of Miami

INFORMATION

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. (Offices open 8:30 a.m. to 5 p.m.); Saturday, 10 a.m. to 5 p.m.; Sunday 2 p.m. to 5 p.m.

MUSEUM INFORMATION: Telephone: 305-284-3535; write to the Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

ADMISSION FREE: Guided tours by volunteer members of the Lowe Art Museum Docent Guild are available. Please call at least ten days in advance.

MUSEUM ART SALES-RENTALS GALLERY AND GIFT SHOP HOURS: Monday through Friday, 12 noon to 4 p.m.; Saturday, 10 a.m. to 4 p.m.; Sunday 2 p.m. to 5 p.m. Manager, Mrs. Edith Carter.

EXHIBITIONS: The Beaux Arts, the Friends of Art and the Society of the Lowe Art Museum membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

INFORMATION: John J. Baratte, Director; Paul E. Thompson, Assistant Director; Brian Dursum, Assistant to the Director; Carol Hotchkiss, Registrar; Valerie Brand, Museum Secretary; Maryann Sciullo, Receptionist; Maria Villasante, Membership Secretary; Elliott Stringer, Building Superintendent; Richard Johenning, Installation Engineer; Victor Zamora, Housekeeper; Stephen Buynak, Electronics Supervisor; Museum Guards: Betty Walker, Chief Guard; Delphine Lewis.

EXHIBITION: Organized by Dorothy Downs under the supervision of Carol Hotchkiss.

CATALOG: Prepared by Dorothy Downs and Carol Hotchkiss; designed and edited by Paul E. Thompson.

Greater Miami Celebrates America's Bicentennial

COVER:
Patchwork Sampler, cotton, 20th century, 32" high. Courtesy of the Miccosukee Tribe of Indians of Florida. *The Sampler is shown here in two parts: the top half on the front cover, the bottom half on the back.*

Preface

Venturing into one's own neighborhood can bring surprises. Our natural tendencies seem to let us assimilate the unknown only a bit at a time, and we often accept partial answers without delving into situations of complexity and, quite possibly, great reward.

For example, what do you *really* know about the Florida Indians? My own reply to the question shows I have much to learn. And finding the information to increase one's knowledge of these people is, unfortunately, difficult. Too often the Florida Indian is given little space in the general historical and ethnographical texts. Only recently have more specific studies been published. There is much work to be done.

Bringing this point forward so that further investigation is encouraged is one important outgrowth of Dorothy Downs' research for this exhibition. She has also unearthed other ideas. For example, she has related the Indians' bright patchwork clothing to Scotch Highlander dress, an original and important thought.

Her work in organizing this exhibition has been exemplary. Field work with the Seminole and Miccosukee tribes and with the non-affiliated Indians, research in the classic, textbook sense, and visits to museums and historic sites across the state all contributed to this comprehensive look at the Florida Indians' culture. Ms. Downs assumed this project as part of her work toward the Master of Arts degree in the University of Miami Art Department; Assistant Professor Marcilene Wittmer has served as Ms. Downs' adviser. Museum Registrar Carol Hotchkiss has been staff coordinator, adding her experience and expertise to Ms. Downs efforts. Together they have produced an exhibition worthy of a proud culture.

Ms. Downs has asked that we acknowledge the outstanding cooperation she received throughout the course of her work. Special assistance was provided by Wayne Rogers, Title IV of the Miccosukee Tribe; Howard Osceola; Max Osceola, Jr., Educational Coordinator, the Seminole Tribe of Florida; James Billie; and Minnie Bert, Miccosukee Title VII Coordinator. The complexity of such an organizational task would have been impossible without their kind help. The Lowe Art Museum extends its gratitude to them, and to all whose aid has meant much to this high-quality exhibition.

Paul E. Thompson
Assistant Director

Billy Bowlegs, 1852. Courtesy Smithsonian Institution National Anthropological Archives.

INTRODUCTION

There is very little published information on the art of the Indian people who have inhabited Florida since the 18th century. The misconception that the brightly colored patchwork cloth shirts and skirts is the only artwork produced by these people is probably the reason for this lack of interest. This attitude is perpetuated by general books on North American Indian art which do not investigate in depth the clothing of the Florida Indian, and treat it as if it is merely decorative.[1] Study proves otherwise.

Discussion of patchwork clothing as art brings up the age old question, "What is art?" In a very broad definition, "art is considered to be those products which man has created as a result of the application of his knowledge and skills according to the canons of taste held as artistic by his culture."[2] This definition puts the patchwork clothing of the Florida Indians squarely in the realm of art. It is superbly made. It is also the most flamboyant product of their culture, as other objects they manufacture are basically non-decorative and functional.

Art exists in and is an essential part of all cultures. It can function on aesthetic, symbolic, and religious levels. Cultures which do not practice the traditionally most prized Western arts of painting and sculpture often employ other "rich visual systems of great aesthetic power."[3] For example, cultures which are nomadic or have been forced into a fugitive existence often find their aesthetic expression in body decoration or personal adornment. As a case in point, the Indian people who were pursued throughout Florida as a result of the "Seminole Wars" often fled with literally only the clothing on their backs. Therefore, as a very mobile people, they adopted clothing, both by choice and necessity, as their primary means of artistic expression.

Symbolically, items of clothing or designs on the clothing of the Florida Indians express status in the society, religious concepts, and things or events in nature which are significant in their way of life. In the past, the number of beads worn by a woman indicated wealth. The loom-beaded sash worn by a man can indicate his degree as a medicine man. Some designs on the clothing are symbols which indicate clan membership. Other designs are symbolic of elements of nature such as rain, lightning, trees or animals which are found in the Indians' environment. These symbols may be located in the rows of a skirt or jacket, or as the beaded decoration of belts, pouches, and sashes which are worn for ceremonial occasions. The meanings of some symbols are forgotten; other symbols are still sacred to the people, who do not wish to divulge their secrets. Admittedly, the clothing which is produced for the tourist trade today is primarly decorative. However, the key point in understanding the articles of clothing produced by the Florida Indian people for their own use is that they are not merely decorative, and that they function on a symbolic level in the Indian culture.

Ceremonial objects are functional and undecorated. Because of their lack of aesthetic appeal, it would be difficult to call them objects of art. Leg rattles worn by women to keep the beat at ceremonial dances are simply made of turtle shells attached to hide. Dance rattles are made of coconut shells attached to a handle. The handle was plain until recently; now beads are sometimes added for decoration.

In contrast, it is in the clothing that artistic expression and religious significance are found. The beaded tobacco pouches worn by the men were beautifully decorated with sacred designs. These pouches held the tobacco, pipe, flint, and steel which were used for the ritual of communication with God, called Breathmaker. The "long shirt," used as a coat, and the turban, worn by all of the men in the nineteenth century survive as the distinctive marks of a medicine man.

The Florida Seminoles and Miccosukees, Creeks, and other Southeastern Indians belong to the broader classification of Eastern Woodland Indians. As such,

their rituals, customs, symbols, and art are derived from the ancient Eastern Woodland tradition. It is significant that an important part of the Green Corn Dance of the Florida Indians, the last vestige of Eastern Woodland ceremonialism, is the wearing of new clothes. Old clothes are discarded and new clothes are made for the ceremonies. This signifies the idea of "renewal" which is vital to the ceremony. In this manner, continuity in the art of personal adornment has helped keep alive a very rich cultural tradition.

The area of Florida now occupied by the Seminoles and Miccosukees was once the home of aboriginal Indians. Of the thousands of indigenous Indians living in the area prior to 1700—Calusas, Timucuans, Apalchees, and the Ais—only several hundred remained after 1710. The rest of these people were killed in battle, by white man's diseases, or were either enslaved or forced to flee the state.[4] Many sailed from Florida to Cuba with the Spanish. Thus Florida was virtually depopulated by 1730.

The history of the present Indian people of Florida is relatively short. They are descendants of the people who broke away from the Creek confederacy in Georgia, the Carolinas, and Alabama during the eighteenth and nineteenth centuries. The Creek confederacy was comprised of towns which formed a loosely organized nation of tribes. It was made up of two major linguistic groups, the Hitchiti (Mikasuki) and Muskogee speaking people. These two languages are related, but mutually unintelligible.

Bands of Creeks immigrated to Florida and were settled into well established towns prior to the American Revolution. Indian legends tell that the people had been using the Apalachee region for hunting grounds for many years before settlement. Some of the Creeks settled in the western region (around present day Tallahassee) near Lake Mikasuki in Mikasuki (New Town) and Talahassa (Tonaby's Town). The eastern region (near present day Gainesville) was settled by

Oconee Creeks. The latter came from Georgia with British and Scotch Highlander soldiers under General Ogelthorpe to attack the Spanish at St. Augustine in 1740. They remained with their Indian leader, "Cowkeeper," and settled in the Alachua area.

The term "Seminolie" which became "Seminole" was first applied to "Cowkeeper's" band in an English document of 1765. By the 1770's, it was applied to all of the Florida Indians. Scholars are of divided opinions about the exact origin of the term. It is a Muskogee word which is thought to be derived from the Spanish word, *cimarron,* which means "wild or runaway." To the Indian people, the word means wild, and the term *Isti Seminoli* means "wild people," in reference to the Lower Creeks who settled in North Florida after breaking away from the Creek confederacy.

These early Indian settlers lived in log cabins in towns with ceremonial squares. From prehistoric times the Indians of the Southeast lived in log cabins, their towns were very large, and ceremonial plazas were quite impressive. Some of the people were agriculturalists and others were hunters. They wore buckskin clothing until the introduction of European clothing.

The Indian men began to wear the long European shirts which were given to them as presents from the British or were traded to them for pelts. Records reveal that many of the traders, soldiers, and settlers in the Southeast during the eighteenth and nineteenth centuries were Scotch Highlanders. It has been said that the "Gaelic-speaking Scots were a colorful addition to the American wilderness, with their Highland dress consisting of belted plaids, stockings, brogues and bonnets."[5] The Indian people, quick to adopt new ideas and lovers of colorful adornment, must have been very impressed and influenced by the Scots' attire. The Indian men wore the long trade shirts without trousers in the manner of Highlander dress. Therefore, it appears that the mystery of the origin of the clothing style worn

by Florida Indian men can be traced to the dress of Scotch Highlanders.

The increasing introduction of European trade goods during the eighteenth century brought a distinct change in the Indian way of life. Primarily, it brought a change in values. The Indian people began to rely on European goods and became very acquisitive. For control of trade, daughters and nieces of chiefs married traders, who were then accepted into the Indians' matrilineal society. To acquire European goods, Indian men began to spend most of their time hunting and women spent their time preparing skins for trade. There was less time for traditional arts and crafts. For example, European iron kettles began to be preferred to pottery. Thus, the introduction of European trade goods started a cycle which greatly altered the Indian way of life.

In the nineteenth century, the three Seminole Wars again decimated the flourishing Indian population. The First Seminole War of 1818–19 resulted from border incidents and the fact that runaway slaves were crossing into Florida. General Jackson marched into Florida, which was under Spanish control, and attacked the Indians. The war pointed out the fact that Spain could not effectively control the peninsula; Florida was acquired and became a territory of the United States in 1822. The Second Seminole War, 1835–42, was a result of confusion over the treaty of Moultrie Creek which had been signed in 1823 by five important chiefs and had allowed the Indian people to remain on the land they occupied. Within ten years, there was increased pressure from the United States government and from white settlers to move the whole tribe from their treatied land in Florida. The Second War started when Major Francis Dade and 100 officers and men were ambushed; most of the men were killed. The war, which lasted for seven years, was extremely costly and bloody. Almost all of the Florida Indian people were moved to Oklahoma at war's end. Their leader, Osceola, had perished in prison in South Carolina. The Third Seminole War began thirteen years later when government surveyors harassed the camp of Chief Billy Bowlegs in Big Cypress Swamp. The fighting ended in 1858 when Chief Bowlegs and his people agreed to removal to Oklahoma.

It is estimated that there were between 4,500 and 6,000 Indian people in Florida when it was turned over to the United States in 1822. At the end of the war, approximately only 200 Indians who had not been taken to Oklahoma remained as fugitives. The Muskogee-speaking people fled to the swamps north of Lake Okeechobee; the Mikasuki-speaking people found refuge in the vastness of the Everglades south of the Lake. Survivors created a new way of life in the hammocks, the higher, drier areas. The great reduction in the number of people had altered their way of life in all respects. Few men were left in the matrilineal camps; the great chiefs were gone. There were not enough people to participate in the clan roles at the ceremonials. As a pursued people, they had, in fact, little time for religious ceremonies because survival was of the utmost importance.

They lived in palm thatched *chickees*, a style of architecture well suited to the hot, humid South Florida climate, and glided from hammock to hammock in dugout canoes which were hollowed from a single cypress log. *Sofke*, a corn gruel, was their primary food. The corn was ground in a hand grinder hollowed from a log, then sifted through and into baskets woven of native palmetto leaves. Wooden spoons were carved for eating *sofke*.

The objects which the Indians created were utilitarian and undecorated. Little remains of the material culture of these people. As a mobile people, they travelled light and had few belongings. They were buried with the few possessions they had because they believed that the ghost of the dead returns to search for any possessions which have not accompanied it to the

hereafter. Items which were left with the body were ritually broken, or "killed," to release the spirit.

Thus it was clothing that became the preeminent art of the people. The evolution of styles of Florida Indian men's and women's clothing must be traced from paintings, photographs, and the few samples which are found in museum collections.

Three techniques were used by the Florida Indians for producing clothing. First, clothing made until the late 1880's was styled of broad areas of European calico. Second, in the 1880's, bands of applique were added to the women's bodices and the men's long shirt. Finally, the invention of the sewing machine in the 1890's brought a revolution in Florida Indian clothing. The women began to make the now-familiar designs which triggered an explosion in creativity. An unlimited number of patterns evolved from early symbols. The women found that there was immediate satisfaction and great aesthetic pleasure in the creation of a myriad of designs by careful selection and arrangement of colors and geometric forms. Today many bands of intricate patchwork are used in skirts and jackets.

Five major styles of men's clothing have been noted. They are the plain shirt (fòksikō·bī·), long shirt (fòksikbăckī·), big shirt (fòksikcō·bī·), modern shirt (nàknī·fòksī·dī·), and a newer modern shirt.[6] The earliest style of the nineteenth century was the plain shirt, adapted from European trade shirts made of calico or plaids. The plain shirt was a loose-fitting knee length shirt which had long sleeves. A long shirt was worn as a coat over the plain shirt. It was decorated with epaulets and rows of ruffles. Later an applique band was added. Men chose to wear numerous bandanas around their necks with these shirts.

Patchwork began to replace applique bands around 1910. The big shirt of patchwork, designed with a waistband, was worn as late as the 1950's. There was a transitional big shirt which had a short solid color or patterned skirt which could be tucked into trousers. The modern shirt, which today is a symbol of Florida Indian identity, was designed in the 1940's. A new modern shirt, which was styled like the non-Indian sport shirt, was designed in 1952.

After European contact, turban headdresses were often worn by the men for ceremonial occasions. The shape of the turban has changed over the years, primarily due to available material. A striking turban was worn by the men of the Indian River region of Florida. The men would fold bright wool plaid blankets and form them over their knees into turbans in an approximate head size. The material for this unique turban was purchased from the trader Walter Kitching, who travelled the Indian River from Cocoa to Jupiter on his ship, *The Merchant*, from 1887 to 1894.[7] The turbans were decorated with beaded insignia and egret feathers. Today turbans are made from bright paisley print cloth, formed and sewn on a frame, and decorated with egret feathers. They are the impressive mark of a medicine man.

In the eighteenth century, the Florida Indians began making jewelry from European trade silver or coins which they had reworked. The British gave silver gorgets to the headmen and they were often reworked in native designs. Miccos, or chiefs, wore wide silver bands around their turbans. Coins were pounded into button decorations for women's capes and were also pounded into discs which had symbolic designs cut into them. The women wore these with their beads or as hair ornaments. Both men and women wore bracelets and earrings.

A high point of style in women's clothing occurred in the twentieth century when the total effect of the attire became important and the symmetry of the clothing created an impression of dignity and grace. Hair was combed over a frame. The women's necks appeared long and elegant because of the many strands of necklaces worn; twenty-five to thirty pounds were worn

MEN'S CLOTHING

Five Major Styles

Plain Shirt

Long Shirt

Big Shirt

Modern Shirt

Modern Shirt (contemporary form)

by some. The cape flowed into the line of the skirt and served as protection against mosquitoes in the swamps. This costume reflected the important position of women in a matrilineal society. It would be superficial to call such effective image-making mere fashion or fad.

Today the Muskogee-speaking Florida Indian people live north of Lake Okeechobee on Brighton Reservation. The Mikasuki-speaking people live south of the Lake, on the Big Cypress Swamp and Hollywood Reservations, and along Tamiami Trail. The Miccosukee Tribe of Florida was legally incorporated in 1961, and their tribal office is forty miles west of Miami on Tamiami Trail. The Seminole Tribe of Florida was legally incorporated in 1957 and maintains tribal offices at Hollywood and Big Cypress. There are also Indian people who choose to remain independent and are not registered with a tribe. Most of the people live in modern housing. In new, high quality reservation schools, the children participate in bi-lingual programs which emphasize traditional culture, arts, and crafts. Airboats cut paths through the Everglades trails which once were navigated only by wooden canoes.

For the Florida Indian people, life and nature are still inseparable from religion and art. They have a strong feeling for their land, retaining totemic clans named after such animals as the panther, bird, and otter. Their medicine men say that the earth spins in a "circle of life," moving first to the east, where the sun rises.[8] The circle of life is represented by a circle with a cross in its center. When the people are laying a fire for the Green Corn Dance, or dancing, they follow the circle of life; the first log of the tribal fire is pointed to the east. Dancers always move in a clockwise direction, first to the east, which keeps them in harmony with the universe. The geometric designs used for the patchwork clothing have four points, said to represent the four cardinal points or directions of the circle of life. Therefore, the symbol of the circle of life reminds the people of the way that the universe spins, and that they must maintain harmony with the universe.

The art of the Indian people of Florida is representative of a very adaptive people whose culture has survived against what at times must have seemed like impossible odds. They are retaining their proud traditions, and, like all of us, cope with the present. They look forward to the future, which their leaders believe depends on the education of their children. The people realize that they must learn the business and economic skills of the dominant culture which surrounds them if they are to survive. Yet they retain the beliefs, arts, and crafts of their traditional culture for their spiritual strength.

Dorothy Downs

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[1]Norman Feder, *American Indian Art*, New York, Harry N. Abrams, Inc., Publishers, 1973, p. 134. The author states that the "Seminole in Florida now specialize in a type of patchwork decoration on skirts and jackets for sale to tourists."

[2]Phillip Dark, "The Study of Ethno-Aesthetics: The Visual Arts," *Essays on the Verbal and Visual Arts*, Ed. June Helm, Seattle, University of Washington Press, 1967, p. 132.

[3]Anthony Forge, *Primitive Art and Society*, London, Oxford University Press, 1973, p. xviii.

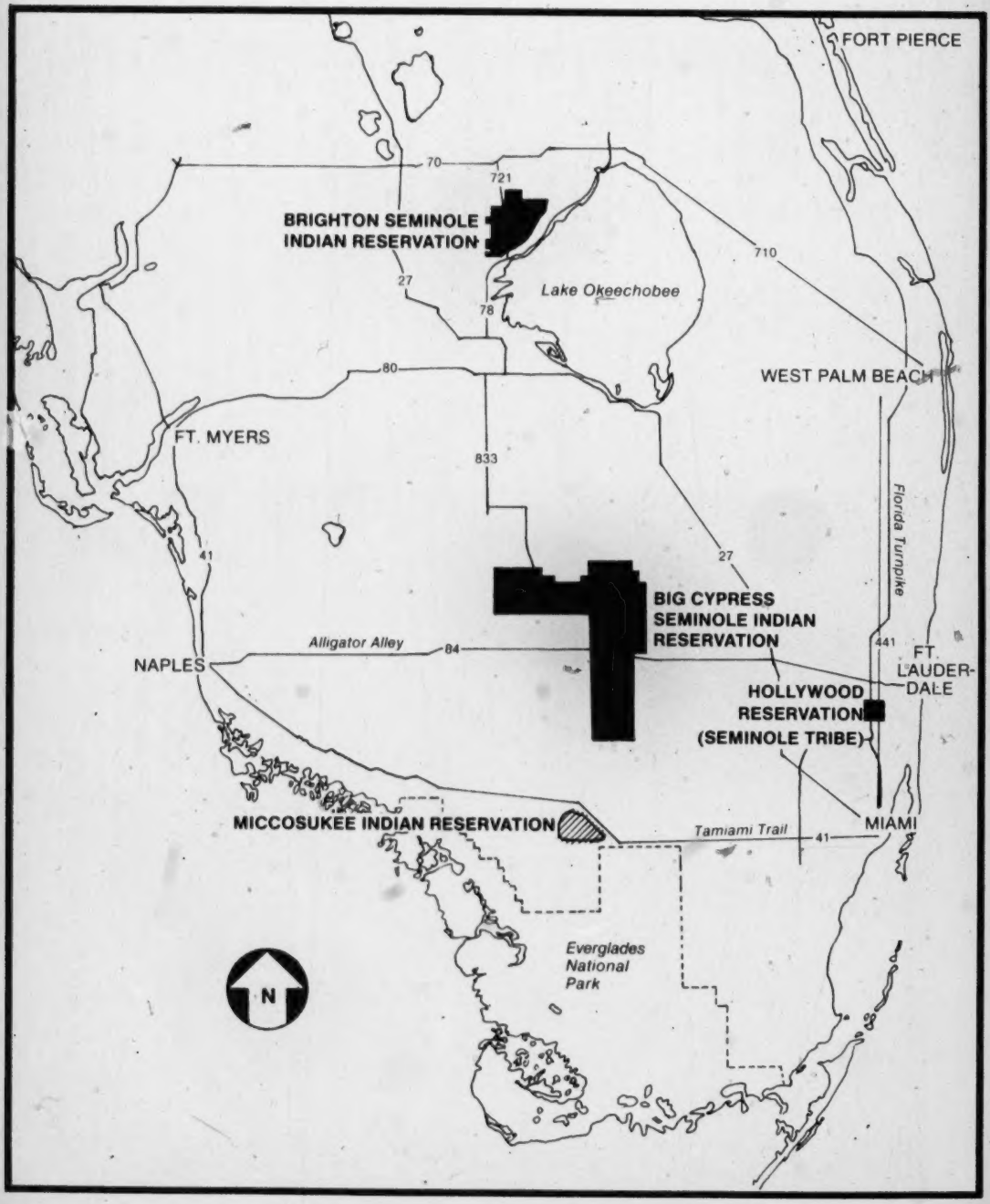
[4]Howard Cline, *Florida Indians, II*, Gainesville, University of Florida Press, 1974, p. 45.

[5]Larry Iver, *British Drums on the Southern Frontier*, Chapel Hill, University of North Carolina Press, 1974, p. 51.

[6]William C. Sturtevant, "Seminole Men's Clothing," *Essays on the Verbal and Visual Arts*, Ed. June Helm, Seattle, University of Washington Press, 1967, p. 171.

[7]This information comes from a conversation with Mrs. Janet Hutchinson, Director of the Elliot Museum, Stuart, Florida. A turban of this style and photograph of Mr. Kitching as well as a drawing of *The Merchant* are on display in the museum.

[8]Nancy Henderson and Jane Dewey, *Circle of Life: The Miccosukee Indian Way*, New York, Julian Messner, 1974, p. 26.


FORT PIERCE
70
721
BRIGHTON SEMINOLE
INDIAN RESERVATION
710
27
Lake Okeechobee
78
80
WEST PALM BEACH
FT. MYERS
833
Florida Turnpike
41
27
BIG CYPRESS
SEMINOLE INDIAN
RESERVATION
Alligator Alley
84
441
FT.
LAUDER-
DALE
NAPLES
HOLLYWOOD
RESERVATION
(SEMINOLE TRIBE)
MICCOSUKEE INDIAN RESERVATION
Tamiami Trail
41
MIAMI
Everglades
National
Park
N

Annie Tommie, a Cow Creek Seminole of Dania. Photograph by Frank A. Robinson of Miami, ca. 1917. Courtesy Smithsonian Institution National Anthropological Archives.

EXHIBITION LIST

1 **Man's Jacket,** 20th century, cotton patchwork, 30" long. Courtesy of Mr. Jim Keegan.

2 **Deerskin Moccasins,** early 20th century, deerskin, 10" long. Mrs. Ina Harrington, loan.

3 **Deerskin Moccasins,** ca. 1900, deerskin, 10" long. Courtesy of Mr. John Du Puis.

4 **Deerskin Moccasins,** ca. 1900, deerskin, 10" long. Courtesy of Mr. John Du Puis.

5 **Seminole Man's Big Shirt,** early 20th century, cotton and commercial rickrack, 49" long. Courtesy of the Florida State Museum, Gainesville. *Formerly the property of Tony Tommie of Ft. Lauderdale; collected in 1923.*

6 **Seminole Skirt,** 20th century, cotton and patchwork, 39½" long. Courtesy of the Florida State Museum, Gainesville. *Bought from Tony Tommie, Ft. Lauderdale.*

7 **Seminole Top,** 20th century, cotton, 23" long. Courtesy of the Florida State Museum, Gainesville. *Bought from Tony Tommie, Ft. Lauderdale.*

8 **Turban,** 20th century, cotton cloth, 5" high. Courtesy of Iron Arrow, University of Miami.

9 **Medicine Man's Costume,** 20th century, cotton applique, 38" long. Courtesy of Iron Arrow, University of Miami. *This is a copy of the costume worn at the time of the Second Seminole War.*

10 **Man's Jacket,** 20th century, cotton patchwork, 32" long. Courtesy of Iron Arrow, University of Miami.

11 **Woman's Skirt,** 20th century, cotton patchwork, 35" long. Courtesy of the Miccosukee Tribe of Indians of Florida. *Made by Annie Bert.*

12 **Boy's Longshirt,** 20th century, cotton patchwork, 28" long. Courtesy of the Miccosukee Tribe of Indians of Florida. *Made by Frances Willie.*

13 **Woman's Skirt,** 20th century, cotton patchwork, 42" long. Courtesy of the Miccosukee Tribe of Indians of Florida. *Made by Annie C. Billie.*

14 **Woman's Skirt,** 20th century, cotton and silk patchwork, 96 cm. long. Courtesy of the Museum of Natural History, Smithsonian Institution, Frances Densmore Collection.

15 **Woman's Cape,** early 20th century, cotton and mixed materials, 61 cm. long. Courtesy of the Museum of Natural History, Smithsonian Institution, Mr. & Mrs. Leo J. Putnam, gift.

16 **Man's Jacket,** 20th century, cotton patchwork, 35" long. Courtesy of Mr. & Mrs. Leonard Wirkus.

17 **Woman's Blouse,** 20th century, organdy and satin, 23" long. Courtesy of Marjorie D. Sogg. *Formerly owned by 'Seminole Annie' of the Dania Reservation, collected in 1960.*

18 **Man's Jacket,** 20th century, mixed fabrics and patchwork, 28" long. Courtesy of the Tropical Audubon Society.

19 **Patchwork Sampler,** early 20th century, cotton, 18¼" × 19½" Courtesy of Mrs. Ina Harrington.

20 **Patchwork Sampler,** early 20th century, cotton, 16" × 38" Courtesy of the Miami Wax Museum.

21 **Patchwork Sampler,** 20th century, cotton, 32" high. Courtesy of the Miccosukee Tribe of Indians of Florida.

22 **Baby Rattle,** 20th century, palmetto, one leaf with charcoal inside for sound, 8" long. Courtesy of the Florida State Museum, Gainesville. *Made by Lee Cypress, wife of Charlie Cypress; collected by William Sturtevant.*

23 **Rattle,** early 20th century, coconut and palmetto stalk, 8" long. Courtesy of the Museum of Natural History, Smithsonian Institution; Frances Densmore Collection. *Collected in 1932.*

24 **Turtle Shell Rattle,** 20th century, turtle shell and wood, 10" long. Courtesy of the Miami Wax Museum.

25 **Rattle,** 20th century, coconut and cypress, early pierced coconut shell with leather thong. 12½" long. Courtesy of the Florida State Museum, Gainesville. *Collected by William Sturtevant in 1942.*

26 **Rattle,** early 20th century, wood and coconut, 9" long. Courtesy of the Miami Wax Museum.

27 **Box Turtle Rattle,** 20th century, tutle shell, string, 5⅛" × 3¾" Florida State Museum, Gainesville. *Made by Ada Tiger; collected by John Goggin.*

28 **Rattle,** early 20th century, turtle shells and leather, 11" long. Courtesy of the Lowe Art Museum, University of Miami.

29 **Pair of Baskets,** 20th century, palmetto, 8½" diameter. Courtesy of the Miami Wax Museum.

30 **Seminole Pack Basket,** 20th century, palmetto, twill weave, 27½" high. Courtesy of the Florida State Museum, Gainesville. *Made by Ada Tiger in 1942 for John Goggin.*

31 **Miccosukee Pack Basket,** 20th century, palm, twill weave, 25" high. Courtesy of the Florida State Museum, Gainesville. *Made at Big Cypress Reservation by the widow of Whitney Cypress; collected by William Sturtevant.*

32 **Miccosukee Pack Basket,** 20th century, palm, twill weave, 17" high. Courtesy of the Florida State Museum. *Made at the Big Cypress Reservation by Sally Cypress, widow of Whitney Cypress; collected by William Sturtevant.*

33 **Basket,** 20th century, palmetto, twill weave, 16½" high. Courtesy of the Florida State Museum, Gainesville. *Made by Ada Tiger for John Goggin in 1942.*

34 **Basket with Handle,** 20th century, palmetto, 9½" high. Courtesy of the Florida State Museum, Gainesville. *From Bert Lasher's Camp in Miami, through John Goggin in 1943.*

35 **Pot,** n.d., clay, Chattahoochee Brushed Style, 6" high. Courtesy of the Florida State Museum, Gainesville; *from Gilcrest County.*

36 **Miccosukee Fire Fan,** 20th century, wing bone and primary feathers of an adult sand hill crane, 18¾" long. Courtesy of the Florida State Museum, Gainesville. *Collected by Deaconess Bedell at the Tamiami Trail in 1951.*

37 **Fan,** early 20th century, wild turkey feathers, 15½" long. Courtesy of the Museum of Natural History, Smithsonian Institution, Washington; Frances Densmore Collection. *Collected in 1931.*

38 **Seminole Chickee Model,** 20th century, palmetto and wood, 23" high. Courtesy of the Seminole Tribe of Florida.

39 **Sofke Spoon,** early 20th century, wood, 19" long. courtesy of Mrs. Ina Harrington.

40 **Sofke Spoon,** 20th century, wood, 18" long. Courtesy of Mr. John Du Puis.

41 **Sofke Spoon,** 20th century, wood, 19½" long. Courtesy of Mr. John Du Puis.

42 **Canoe Model,** early 20th century, wood, 10½" long. Courtesy of Mrs. Ina Harrington.

43 **Mortar and Pestle,** early 20th century, wood, 48" high. Courtesy of the Miami Wax Museum.

44 **Pair of Seminole Dolls,** 20th century, cloth and wood, 16" high. Courtesy of the Seminole Tribe of Florida.

45 **Doll,** early 20th century, wood, paint, 12" high. Courtesy of Mr. Jim Keegan.

46 **Canoe,** early 20th century, wood, 10'8" long. Courtesy of the Miami Wax Museum.

47 **Pair of Ball Sticks,** 20th century, wood, 30½" long. Courtesy of the Miami Wax Museum.

48 **Seminole Bowl,** 20th century, gourd, beaded thong handle, 3" diameter. Courtesy of the Florida State Museum, Gainesville.

49 **Silver Bangle,** 20th century, silver, cut out style with design of an anchor, 1¼" diameter. Courtesy of the Florida State Museum, Gainesville. *Collected on the Tamiami Trail by John Goggin in 1943.*

50 **Silver Bangle,** 20th century, silver, 1½" diameter. Courtesy of the Florida State Museum, Gainesville. *Made in Hollywood; collected by John Goggin in 1938.*

51 **Silver Bangle,** 20th century, silver and glass, made from a quarter, 2⅞" long. Courtesy of the Florida State Museum, Gainesville. *Collected by Deaconess Bedell from Doctor Tiger in Everglades City in 1944.*

52 **Silver Bangle,** 20th century, silver and beads, 2⅞" long. Courtesy of the Florida State Museum, Gainesville. *Collected by Deaconess Bedell.*

53 **Cape Ornament,** 20th century, flattened silver, 2" diameter. Courtesy of the Museum of Natural History, Smithsonian Institution, Frances Densmore Collection.

54 **Discoidal Silver Pendant,** 20th century, silver, 1¾" diameter. Courtesy of the Museum of Natural History, Smithsonian Institution, Frances Densmore Collection.

55 **Hair Form,** 20th century, fiberboard, black cotton, 14½" long. Courtesy of the Florida State Museum, Gainesville. *Made by Tudie Tommie in Hollywood; collected by John Goggin in 1942.*

56 **Beaded Sash,** 20th century, beads, leather, 45" long. Courtesy of Iron Arrow, University of Miami. From the Village of Howard Osceola.

57 **Beaded Pouch and Strap,** early 20th century, red strouding with beads, 27¾" long. Courtesy of the Museum of Natural History, Smithsonian Institution.

Paintings of Florida Indians

58 **James Hutchinson,** *Annie Tommie,* 1973, oil on canvas, 22" × 28". Collection of the Lowe Art Museum, University of Miami.

59 **James Hutchinson,** *Billy Bowlegs (Halpatter-Micco),* 1973, oil on canvas, 36" × 24". Collection of the Lowe Art Museum, University of Miami.

60 **James Hutchinson,** *Wheel of Life,* 1973, oil on canvas, 24" × 30". Collection of the Lowe Art Museum, University of Miami.

61 **James Hutchinson,** *Wildcat,* 1975, oil on canvas, 30" × 24". Collection of the Lowe Art Museum, University of Miami.

62 **James Hutchinson,** *Mycanopy,* 1975, oil on canvas, 30" × 24". Collection of the Lowe Art Museum, University of Miami.

Two women using mortar and pestles. Photograph taken ca. late 19th century by Charles Barney Cory, Sr. (courtesy the Smithsonian Institution, National Anthropological Archives).

Mrs. Charley Cypress demonstrating method of grating kunti (Zamia) roots at her camp on Big Cypress Reservation, 1957. Courtesy Smithsonian Institution National Anthropological Archives.

John Tiger, of the Seminole Tribe, showing use of ball sticks. Date not recorded (photo courtesy the Smithsonian Institution National Anthropological Archives).

Medicine Man's Costume. 20th century.

Man's Jacket, 20th century.

Rattle, 20th century.

Beaded Sash, 20th century.

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